

# Dainty Fall Blouses

by Hester Wintthrop

**Dark and Rich Colors in Silk Waists for Fall—Soft Silk Middies With Knotted Sashes—A New Blouse That Comes To the Knee—Beads and Buttons Much Used—Lace and Chiffon Waists for Afternoon Wear.**

It is a vicarious comfort to woman that Paris blouses in their fascinating freshness and daintiness, are several times cheaper than if she were there to buy them. A dweller in Paris is authority for the assertion that before the present war, all prices in the shops frequented by Americans were "marked up," sometimes fifty per cent., just after the Grand Prix and before the influx of summer tourists. Even at that, the French prices seemed amazingly little to the shopper, accustomed to American prices, based of course on heavy custom duty and the expense of bringing Paris goods across.

## Dark Colors Prevail.

Dark shades, such as navy, steel gray, coffee brown and a deep, splendid red, take precedence over lighter colors in Paris for the fall and winter blouses. For matinee and restaurant wear with dressy tailcoats there are white blouses in lace, georgette and chiffon, exquisite affairs, so soft and sheer with their incrustations of lace, that a blouse might almost be drawn through a bracelet. There are tailored linen and silk blouses also, for the morning, with dainty touches of color in hemstitched band trimmings and rows of stitching done with colored silk. The latter effect is very smart indeed, since silk stitching is one of the modish trimmings for fall. From the Galeries Lafayette comes a blouse of sheer white handkerchief linen with tiniest bands of green linen hemstitched to collar and cuff and small green onallith buttons closely placed up the outer side of the sleeve and part way down the front. A design of interlocking squares is stitched in green silk on the front of the blouse, below the bust and this design is repeated on the sleeve, just above the turned back cuff. Silk stitching on linen is an entirely new style-note; the couturiers invariably stitch with silk throughout, in costumes of wool, mohair or silken fabric, to assure the soft lines, distinction and better quality of workmanship that silk stitching gives a costume, but this fall, stitching in colored silk is used as a very effective trimming, not only on cloth and silk frocks and wraps but also on blouses of thin linen weave. Even embroidery done by hand or machine imitates the parallel line effect of silk stitched trimming. This is observable in the blouse of white cotton voile embroidered in long scrolls which show parallel lines in a cross stem, stitch between rows of embroidered dots. The fullness is added to this blouse by groups of pin tucks, run by hand at the shoulders, and shoulder seams, armhole seams and other details are hemstitched. The blouse is very simple and daintily neat, with its closely buttoned front and cuff and its collar high about the throat. The buttons are covered with white satin.

## Buttons, Buttons Everywhere.

Three dozen buttons are none too many for your fall blouse. Never were so many buttons used—they are truly a dominant note in autumn trimming. They are placed in groups of two, three or even six, in straight rows; in flanking lines they march up and down waist front and sleeve. They are in all sizes and of almost all materials, from solid gold and silver to wooden moulds covered with fabric. Onallith and bone buttons are especially fashionable, and many of the fancy buttons show rings within rings of pearl, steel, onyx, amber and jet. Some are as large as demi-tasse saucers; others are as tiny as beads. Of the latter sort are the buttons on a white georgette blouse which shows a new vest effect, the fronts, flanked with tiny, satin-covered buttons, dividing to reveal a flat vest of white satin which is cut straight across at the chest to show the bare neck below a very tall collar, feather-boned at sides and back. The vest motif is emphasized by stitching the georgette blouse to the white satin lining in a deep oval, the lining being cut out for two inches below the collar-line all around, leaving the sheer georgette transparently over the neck. The deep satin cuffs have a double line of buttons up the back and narrow flare-frills of ungathered georgette piped at the edge with satin, fall below the deep satin cuffs. A turnover of the piped georgette fits over the feather-boned collar.

Simpler in style but also very smart is a white tailored blouse of the new, very lustrous soles silk, with cuffs strapped in like a storm coat and the high, turnover collar that is a feature of fall waists. This model is

ALanvin Model in Coffee and Cream with Touches of Gold Braid

An Attractive Theater Blouse of Net

trimmed only by the groups of silk-covered buttons and by silk stitching at all the edges.

## Basque Blouses in Ultra Style.

Very exclusive fall blouses are worn over the skirt, a soft sash or belt confining the fullness at the waist. Christiane has brought out what she calls a silk middy—a glorified

bolero over a blouse of white chiffon. The sleeves have blue cuffs with dainty little button and loop motifs made of the tiny beads. The bolero turns back at the top in a deep collar faced with white chiffon and piped all around with navy taffeta to make it set out crisply. A second collar of the chiffon turns back from the blouse, white head ornaments swinging from the

coffee-and-cream tones and is made of chiffon cloth, cream in two layers for the sleeves, and coffee over cream for the blouse portion, the cream chiffon lining turns over at the neck in a tailored, shirt-waist collar, trimmed with buttons and loops of narrow gold braid. The cuffs are trimmed in the same manner. Small arrows are embroidered all over the

rich and subtle shades—not clear, bright tints, but blue and pinkish red are noted, steel blue, indescribable greens, tobacco brown—like the smart boots of tobacco glazed kid—peacock blue and a great deal of navy blue which seems very modish in blouse-wear. Gold colored tulle matinee and soiree silk blouses have a special richness, the luster of these beautiful

plisse fronts, with stripes running obliquely toward the waistline, are draped below the bust and fastened with cut steel buttons. Below the waist is a pleated basque or peplum which falls to the hip. This blouse has elbow sleeves with frills of the striped silk closely pleated, set up the outer side of the sleeve from the elbow to half way between elbow and

anything but long sleeves.

And speaking of separate skirts, chat on blouses should omit their in only a paragraph if lack of forbids further mention of the variety and smartness. Their skirts of mixed worsted and worsted for out-of-door sports, of white serge and corduroy for door wear all winter with blouses; skirts of new, plus fabrics in artfully gathered and triple pleated effects that are not clumsy over the hips; skirts in plain and striped effects wear with afternoon blouses and

## Blouses for Matinee Wear.

"Matinee" wear in this connection any hour from before luncheon to after dinner—if one lunchdines in a restaurant. The blouse must have a special daintiness to convince yourself of this, and popular play some afternoon plain, tailored linen shirtwaist a how uncomfortable and out of you feel among the dainty but that surround you on all sides typical theater blouse is the emerald net model with an ermine collar—the latter truly a and intriguing idea. Within the fine little ermine skin is a feathered collar of lace so the small tie does not really lie against skin. An important detail of blouse is the underbodice which through the sheer net very p. This underbodice is of flesh georgette and V-lace and has the sporty are hemstitched in blouse on the sleeve and along fronts, to form a vest edged Venise lace.

## NOTES AND NOVELTY KNITTED SWEATERS FOR AUTUMN GOLF.

THE smartest of the knitted sweaters have the ribbed lining up and down inside across and are very long, coming below the hip. The sleeves are knitted separately and collar and are in the sweater color with a white or contrasting color, somewhat more of a "job" to sweater in this fashion but no difficult, once one has mastered the trick. Stitches enough for the length—about 140—must be on very long needles. One for knitted, then twenty stitches. are cast off at the top for the hole opening and cast-on again the opposite side of the opening, proceeds with the back, means that there are no under seams, the seams coming at shoulders. The sleeves are knitted up and down inside across—about sixty-five stitches on for the length of each sleeve the sleeves are sewed in with a full of the worsted, in an over over stitch on the wrong side. needles should be used to knit cuff, pocket flaps and belt.

## FOR STAY-A-BEDS OF A MORNING.

Added encouragement to luxury is the latest device for comfort and convenience of who like to lie abed through morning hours. This is a w breakfast tray which fits on a standard which may be placed at the bed, raising the tray just right height as one sits propped on pillows. The tray is of glass cretonne, with a narrow wicker and there is a dainty coffee, tea egg set of pink and white china match the cretonne under the tray. When breakfast is over the tray is reversed to form a convenient in-bed table, and on the pink tray may be set forth the various belongings, all in pink and china also. A morning's convenience may be got through with time, and as luxuriously and lazily heart could wish—provided one maid, or a kindly relative to carry the trays and substitute writing materials for breakfast things.

## THE SPORT VEIL.

HERE is a gaily about it, accords with its name, and flutters from sailor hats that company smart sport togethery see country club verandas, these late mer days. Of white chiffon, is new sport veil, dotted over with velvet polka dots in navy blue, or rose color. The veil falls just the tip of the nose, revealing mouth quite plainly and its upper is attached to a band of gross ribbon which can be fastened at the sailor hat in a jiffy. The veil, fluttering over the wide of the hat, is very coquettish and tremely modish withal.



This Blouse has Countless Satin Buttons and a New Vest Effect



Bead Embroidery is a Feature of Paris Blouses for Fall



Cuffs and Collar Echo Each Other in this Tailored Blouse

"middy" indeed, but still quite on middy lines, with a row of closely set covered silk buttons down the front and up the long sleeve to the elbow. A big collar that forms itself into a capuchin hood tumbles over the shoulders and at the waist, the middy is drawn in to the figure by a soft, knotted silk sash, tied at one side. The original model was in two shades of steel blue taffeta; and charming copies have been made in two shades of gray, two shades of coffee brown, and so on. An American blouse patterned after this one is of navy blue soles silk with overhanging armholes and long sleeves buttoned up the back to the elbow. Epaulet bands on the long shoulders and deep, slashed pockets on the front, below the sash, are elaborately beaded in cut steel. A collar of white chiffon attached in rows with steel-blue silk, turns back from the V neck.

Beaded trimming gives the touch of fall newness to a blouse of silk or chiffon. In navy and white is an attractive blouse with bands of white and steel bead embroidery. The beaded blue georgette suggests a short

Gold braid instead of beads or silk stitching is used to decorate a costume blouse by Lanvin, designed to accompany a fall tailleur of dark brown broadcloth. The blouse is in

blouse with gold thread and cream silk. Very bright colors are noted in the new silk blouses, and this is well, since tailored suits are so dark in tone. The blouse colors are exceedingly

slips being sufficiently beautiful to make trimming unnecessary. Striped taffeta silk blouses are made up with the stripes running in oblique directions. Christiane offers such a model, in the new basque effect. The sur-

armhole—a very pretty effect. Not a few of the new blouses in more dressy style have elbow or three-quarter sleeves, but no tailored blouse for general wear with separate sport skirts, would dare to show itself with

# Getting Rid of "SUMMER WRINKLES"

WHERE do all the distressing little lines come from? They surely were not there last spring; now, getting back to one's home mirror—where somehow one sees oneself more truthfully than in the various lights that crossed unfamiliar mirrors in summer hotels and dressing rooms—a host of unpleasant and most unwelcome little wrinkles seem to have come to stay in one's face. Where did they come from? The summer was joyous; there was no worry, no particular form of melancholy to combat. Why, then, the displacing lines across the forehead, and around the eyes—that cleft between the brows, just above the nose? And actually there seem to be disfiguring blackheads around nose and chin, in spite of faithful scrubbing of the face, not to speak of a daily soaking in salt water, or soft lake water, during the swimming hour. High time, indeed, to take the face in hand—as one might say, and get rid of summer blemishes.

One part of the cure will be plenty of the softest water you can get—rainwater if possible; and another part will be a diet for at least two weeks. Eat little meat, many vegetables, bread without butter, and leave desserts and fried foods entirely alone. Drink milk if you can and abjure strong coffee, and partake of fresh fruits plentifully.

Bathe the face every night in warm water into which a little borax has been dropped—to soften it. Use a pure soap and scrub well. In the morning dash cold water on; cold water with a drop or two of some simple astringent. But do not use the cold water at night for cold water closes the pores and the idea is to keep the pores open so that they may drink in the skin-food. This must be applied directly after the warm, soapy face-



There Are Wrinkle Patches As Well As Beauty Patches Of Courtplaster.

upward with three fingers to press out the little lines that radiate from the corner of the eye. Last of all, stroke upward across the lines that run from the nose to the corner of the mouth—not upward along the wrinkle, but across it in the direction of the temples. When all this massaging has been done, pat the whole face with smart taps given with the flat of the palm, to bring the blood to the surface.

In the morning, as has been said, dash on cold water to close the pores for the day. Three weeks of this and a diet, should banish the wrinkles—if they are summer wrinkles and you are still under thirty-five. The wrinkles of forty demand more strenuous treatment. Every woman should begin the massage indicated above by the time she is thirty, even though there is yet no sign of unpleasant little lines. By this means she will guard against the coming of wrinkles and they should not begin to appear much before fifty.

There is another way to get rid of wrinkles—the bandage and court-plaster way. But even so, the hot water baths, massage and cold water dashes must be used also. Results will probably be swifter, however, if recourse is had to the bandage method. The forehead wrinkles must be treated by a mask. This mask sweats out the wrinkles. First the massage cream is applied, then a band of clean white linen is bound across the forehead; over this goes a band of white satin—a strip of white satin ribbon long enough to tie at the back of the head will answer very well. Last of all put on the sweating mask, which is made of a strip of stiff fabric—the sort of stiffening used to distend skirts will answer very well. Tapes



No Woman Need Have A Double Chin Unless She Chooses. Here Is A Courtplaster Cure For A Flabby Chin.

If You Have Frowned At Glaring Sunshine, Perforated Court-plaster Will Make Your Forehead Smooth Again.